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MOROCCAN RIADS IN THE CONTEXT OF THE DEVELOPMENT OF MODERN TOURISM IN UKRAINE

Abstract. Article is devoted research of modern guest houses in Morocco. In particular, riads, maisons, dars, – the buildings of farmstead type connected with tradition of a premise with an internal court yard. Considering development of the industry of hospitality in Ukraine, in which else in XVIII century there were extremely widespread phenomenon caravans-sheds along the big ways, it is necessary to involve experience of the separate countries of Maghrib concerning revival of traditional forms of constructions which are nowadays restored, restored and equipped under hotels, restaurants, spa-salons and so forth. In this connection foreign experience valuable to the Ukrainian tourism, after all it expands offers of designers to the modern consumer in northern African-ethnic stylistics. Accordingly, a research objective – to consider exotic enough forms for our earths риадів, which have old Berbers (and Arabian) the implanted traditions of synthesis and arrangement.

Key words: riad, interior, Morocco, Berbers (Moors), Tuaregs.

Introduction. Nowadays, tourism is actively developing in Ukraine, but the proposals for visitors to foreign countries, in particular, Muslims, are still rather modest. Considering the possibilities of the hospitality industry in the world, it needs to consider the prospects for expanding the range of hotel services. In particular, taking into account the established forms of Eastern architecture with a closed infrastructure (with a light well in the center, a garden in the courtyard or a whole mini-park). Therefore, riads, dars, Maysons of the Maghreb countries in this sense can be a tempting highlight for visitors to our state who are in love with exoticism, who are used to comfort, luxury and chic.

The interpretation of the main material. The relevance of the chosen theme is obvious, since even an analysis of the well-known publications on

Moroccan and Hispanic-Mauritanian architecture almost does not shed any light on the outlined circle of issues that can be studied today rather through field research. Separate general data from the designated problematics are indicated in the book “The Art of the Maghreb: Middle Ages, New Time” by T. Kaptereva (M., 1988) [3]. The said author stayed on the riads, in general analyzing the subject-material environment of the Maghrebi residential buildings, on the roofs of which families gather in the evening hours of the gentle sun. The researcher was interested in the “lack of facade” of such buildings, choosy rhythm of the cubic volumes of exteriors [3, p. 238, 240]. An important semantic accent of this scientific work is the statement of the fact of the “berberisation of arabs”, and not vice versa, with a clear indication of the rooting of authentic works in the pre-Islamic past [3, p. 156-174].

Informative can also be considered the publication of the second volume of the General History of Art [1, p. 40-53] under the general editorship of B. Weimarn and Y. Kolpinsky (M., 1961), dedicated to the art of the Middle Ages. B. Weimarn and T. Kaptereva generalized statements regarding the components of the national cultural traditions of the Maghreb countries in the middle Ages in the section “Art of Tunisia, Algeria, Morocco and Moorish Spain” [1, p. 51]. Single factual data, important in the context of studying this issue, are found on the worldwide network [6; 7]. The ethno-cultural features of the “Far West” country, as translated from Arabic, its name “Maghreb El-Aqsa” was also explored by M. Volodina in “Berbers of North Africa: Cultural and Political Evolution (by the Example of Morocco)” (M, 2011) [2]. The last author notes on page 6 of his work: “in the late 90s of the XX - at the beginning of the XXI century Morocco is entering a new stage in its development, which is characterized by the emergence of the Moroccan nation” [2, p. 6]. This feature draws attention to certain markers of Moroccan identity. After all, the manifestations of their ethno-cultural specificity are extremely pronounced in the everyday way of life, which rallies around traditional Berber and Hispanic-Mauritanian values. Of the latter, a significant place is reserved for the modest outside and elegant home, which in French sounds like Mayson, and in Arabic as a “dar” – a house, or “er-riad” – a garden. Based on the last interpretations mentioned, some of the estates, which combine both semantic fields, have the dual name “the dar of the riad”.

The purpose of the work is the lighting of the Moroccan traditional “micro-palace” architecture, filled, like museums, with authentic works of Ber-

ber art. The main task is to outline the distinction between a European-style guesthouse (the so-called “guesthouse”) and Moroccan houses of the Portuguese-Andalus type (referred to as “maison” in the north of the designated country), as well as traditional forms of residential buildings with a courtyard (dar) and a garden (riad). In addition, it is important to understand the characteristics of filling the traditional interior in such a manor, always executed in the ethno stylistics.

The autochthonous indigenous people of Morocco are Berbers (their number reaches 99%) whose self-name is imazigen (imazigi), translated as “free people” [2, p. 10]. Over time, they assimilated with alien Arabs, from whom they converted to Islam. However, until now the Berbers make up the largest authentic component of the population of Morocco and, on an equal footing with the nomadic Tuaregs, “set the tone” for the identification of the inhabitants of the country. Over time, their embroidery and carving, ornaments of ceramics and weaving under the influence of waves of migrations of the Portuguese, Spanish Andalusians and the French only received more refined forms, however, they are still performed within the traditions.

Tuaregs are descendants of the Berbers, farmers of the European race, who mixed with African and Arab representatives of the population in North Africa. Predominantly white skin, their population dyed clothes in indigo. At the same time, men cover their faces in order to “protect their family from undesirable emergence of spirits of the clan”. Therefore, in the tuareg tribes, women wear only a headscarf, which they cover. The strong floor at the same time carefully covers not only the head (hair), but also the face, from which these “blue people”, as others call them, received a blue skin tone [8].

The country's three state languages are Arabic, Berber and French. The last of these languages dominates in large, in particular, the so-called imperial cities – Casablanca, Rabat, Fez, Marrakesh. Also in the north of the country, where it was colonized by the Portuguese and Spaniards, they know the languages of the peoples who conquered. Namely, in the Atlantic El Jadida, Rabat, Tangier, Asil, Chefchaouen, etc. This latter circumstance leaves a definite imprint on the cultural identity of the indigenous population, enriching it with the traditions of those peoples with whom they linked long-lasting cultural relations. This is reflected in many manifestations of life, from the appeal of “Madame” to croissants with coffee and jam for breakfast in guesthouses and the charm of the French intelligent and easy communication of hoteliers.

In general, Morocco is a country of contrasts. The courtesy of the manners of the enlightened French and houses with the gardens of Yves Saint Laurent and Jacques Majorelle here borders on the heritage of the pirate state of the XVII–XIX centuries, mostly by the poor, for whom a salary of 100 euros per month is the maximum earnings. Therefore, riads are mini-palaces that are arranged, as they were 300–400 years ago, as if they were hiding their treasures from the inquisitive eyes of the low-income population, who are trying to capitalize on basic search assistance to tourists (so-called “helpers”).

In general, in Morocco, there are now about 4,000 riads (dars, maison) for 35 million people [6]. At the same time, at least 2.5 million tourists visit the country annually [7]. Most of them are trying to settle in the riads – places of great concentration of authentic memos, mini-museums for filling the internal space with interesting layouts. Indeed, in such premises, real luxury of a palace rest, understandable to a European, is reproduced, which willingly enjoys something remotely similar to an Italian courtyard on the one hand, and on the other – borders on a harem culture and the opportunity to feel the Sultan with women in a “golden cage”.

The emergence of the riads should be associated with the tradition of caravanserais – visiting yards, inside which it was possible to stay with the cattle and to have a good rest and to have a snack. Such residential buildings from the middle ages began to build along the paths not only in the Arab-Muslim world, but also in the territories of the Slavic states. According to Elena Kazakova, a researcher of the guesthouses of Ukraine, after O. Rybchinsky, these structures also were built on our territories. Most likely after the XIIIth century, when they became widespread among the Ottomans, most likely during the XIth – XVIIIth centuries. Moreover, most of them were located in our western lands – in Khorostkov, Kamenets-Podolsky, Tulchin, Medzhibozh, Shargorod, Tartak, Sokal, Zalishchiki, Markovtsy, Belogorsk, etc. [four]. During the XVII–XVIII centuries, a type of the so-called “gostiny dvor” was formed on the base of the planning system of caravanserais. Its Europeanized versions from the XVIIIth century in Kyiv have already been designed and erected by outstanding architects, in particular, the well-known instigator and world affairs master I. Grigorovich-Barsky, etc.

A caravan could mean people with animals (horses, mules, camels, etc., who moved in an organized manner). The barn (with the Persian. “Gray” – the palace) – a place of rest, a building for the night. The synonyms of this joint name, which came to the Ukrainian language from Turkish, were the Syrian “Khan” (“Kan”), the armenian “Ijevan”, “Hanapar”, “Pnduk”, etc.

[five]. The earliest domestic monument can be the caravanseraï of the city of Old Crimea on the Crimea peninsula, which began to develop during the XIIIth – XVth centuries. The Crimean Tatars' indigenous population of the peninsula was in close cooperation with the Turks, from which they adopted the language, cultural structure and military traditions.

It is known that Turkish expansion also took place during the XVIIIth – XIXth centuries in Algeria, the neighboring state of Morocco, from where the tradition of building caravanserais and buildings of religious schools in the madrasas with Koranic schools, which had an inner courtyard, as well as small palaces with seral (harem) part with internal infrastructure) could spread to other countries of the Maghreb.

Most likely, somewhere since the late middle ages, riads, which nowadays have a tradition at least in 3-4 centuries, have spread to Morocco. So, Tatiana Kaptereva mentions them in the art section of the Maghreb countries of the XVth – XVIIIth centuries [3, p. 243-244]. As the researcher notes, “a small riad is a prototype of a large palace garden – an agvedal, who became famous for the residence of the Moroccan sultans” [3, p. 243]. Now, many visitors to the Moroccan riads have the unanimous opinion that de facto this atrium-patio is an echo of the ancient Roman tradition and most likely originates in estates like Volubilis, the central city of Mauritania Tingitanskaya, once located between the modern cities of Meknes and Fez (erected no later than The third century AD, is now under the protection of UNESCO), where nowadays there is a museum on the ancient ruins.

T.Kaptereva also wrote that the inner courtyard of such premises, which included the inner garden, which in Arabic is called ar-riad, often had regular planning with an irrigation canal along the main axis and included a reservoir with a fountain “sharab” (Arabic, as a low bowl with a side) [3, p. 243]. Today, studies of traditional riads indicate a transition from the use of a round fountain in them to the forms of wall fountains with half-planks, covered with a zelydzh mosaic. As usual, this is a single architectural, planning and design element, indivisible in its ensemble, used in dars and masons.

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The mentioned type of mosaic most often has a size of fragments not larger than 3x3 cm that fit into geometric patterns, in which an accent place is

given to 6-sided starry azhura and variations of arabesques. Bright and pure colors are used most often – a combination of indigo blue, red, green and yellow (the predominance of blue in the design of houses is associated with a significant Jewish component, especially in the north of the country). Two elements are super-bright in the frame of such housing. The first is textiles in the form of traditional berber carpets on the floor near the beds and upholstery with rectangular cushions with a geometrical or vegetable pattern in tone in the sofa rooms, which are equipped with soft seating around the room (traditional men's room for re-interpreting in Islamic society). The second is the colored glass of stained glass in the upper parts of the door and window openings and in the hanging chandeliers (usually of a multifaceted shape).

Despite the described polychrome color of the room, it is not the main style element in the Berber house. As usual, the riad contains 2–3, less often 4 floors of a complex of rooms, cohesive around the inner garden along the perimeter. Since the courtyard is small, for example 10x15 m, most often its space narrows somewhat upwards and forms something in the manner of an air vault, sometimes covered with only wooden slats and, if necessary, with transparent polyethylene (for the period of winter and rains).

Based on such planning and design features, the walls of the inner patio have a height sometimes up to 15–20 meters. Those. a large light well, uncovered by overlappings. At the same time, the entire inner space of the walls of the atrium is decorated with a carved thud and colorful painting in the Moroccan tradition according to all the architectural elements. All rooms of the specified perimeter have windows with shutters that overlook the courtyard, in this light well. Made like doors, they are in the technique of complex convex carving with curved horseshoe or other complicated terminations. These windows with shutters, which, apart from carving, often densely decorated with folk-style paintings, began to acquire a secular tone during renovations and restorations, echoing exquisite multi-layered carvings of plaster knock, often include Koranic verses and carved names of the Prophet Muhammad.

Elegant carved (including with mashrabiya - openwork decorative trimmings and wall partitions, 6-sided tables and benches, furniture of buffet type and chests, often additionally painted), as well as metal openwork elements in the interior (side torch-like lamps-sconces, ceilings broken geometrical shapes, complex lanterns, cumane-type dishes with a narrow thin neck, etc., overlay plates of metal embossed foil around numerous mirrors, elements of

inlaid boxes with marquetry and painting) creates a junction of the main image accents, which are a bit too much for traditional European interiors.

In this greatness, with a harmonious selection of primary elements against the background of the traditional “tadelakt” plasters that imitate marble, wood and metal, together with a bang, play the first violin, diverting even the brightest textiles and the more modest Tazhin-type ceramics as a secondary place.

That is, if the Europeans insist that, the national identity of each nation is most clearly manifested through the patterns of ceramics and textiles; this thesis does not work in the case of Morocco. Although upon closer inspection, it turns out that Berbers and Tuaregs have an extremely harmonious embroidery, which is very close to the Ukrainian one, in patterns and colors, and resembles Carpathian, and sometimes Podneprovskaya. They also embroider patterns with a cross, put on traditional clothes like gerdan and around the wrists, and wear woven spare wheels and flocks, sometimes checkered and striped. At the same time, in the patterns of woven fabrics and in the upholstery of furniture and patterns of embroidered pillowcases and tablecloths for the interior, the craftsmen adhere to the coordination of the components of the ornament, as if transforming the same repeating motifs that they work with in the same way in zelydzh mosaics.

From the traditional forms of ceramic and metal products, which are decorated specially with the interiors of riads, dars and maison, it should be remembered, above all, tagine. Now they are used everywhere as a griddle for roasting or stewing meat with a side dish and vegetables, which are covered with a lid in the form of a high tent-cone. Most often, they are designed for a pair of persons – 2, 4, 6, 8. Usually, simple terracotta are using in everyday life, with the same covers, with a thick crock. But tajiny are maked with colored watering and painting.

In Fez they also manufacture tableware from colored green and blue clay, which has heat-resistant properties (suitable for use in dishwashers, microwaves and high-fire ovens). Objects have the properties of stone mass. The author's better mass, with a “designer” decor, is also produced in Tangier.

Also in Morocco, there are “zlaifs” – bowls with legs, which resemble a wide glass (like the old Russian “bratina”), which are considered to be the predecessors of tagins without a tent cover; “gobans” – polychrome glazed, somewhat vertically elongated ovoid soup vases with high lids, which in their shape somewhat resemble a cone cut from above with a platform that is crowned with a tongue [3, p. 207-208]. It is noteworthy that for breakfast,

riad forms are served with shaped forms of a rosette, filled with butter, jam and cheese, with hipped covers as small tagine. There are also built-in small plates in the form of small vases-bottles made like a tripod, which essentially resemble wedding dishes for wine, known in the countries of the Caucasus, in particular, Georgia (like miniature amphora-like “kvevri”).

Numerous are also metal kettles of various forms, which often fill the interior of the riad as authentic accessories, which also have a utilitarian function. Separate forms of them, such as a “boulyotka” with a spout and a heating pad, are located near the central fountain of the atrium in dars (masons), when the garden replaces a large hall – with a richly decorated with valuable works of art – a living room. Sometimes these kettles are put up on a large round dish like a frog, where there are low cylindrical metal cups around in front of the outer edge in small recess cells. Something such an ensemble resembles Jewish “qiara” for pieces of ritual dishes with a kettle inside.

In general, it can be argued that the Moroccan manor of the riad type absorbed that condensed figurativeness, which is characteristic of the Eastern man’s idea of the Garden of Eden and the paradise bushes. Often in the middle of the patio (mostly square or rectangular, it meets with a pool in the middle) orange or tangerine trees are planted in the four corners, which bear fruit in Morocco almost all year round. So, T. Kaptereva in the last century noted that nature in the gardens of the atriums of the Moroccan riads looked “artistically humble”, which was associated with the image of the Muslim paradise. After all, the “voice of water” should sound chastely in it [3, p. 244], necessary for cleansing several times a day before “Namaz”, and the rationality of being obeys the aesthetics of a heavenly, extraterrestrial paradise. This is what riad gardens look like in the present, sometimes supplemented by modern technology, wi-fi and murals outside.

In general, today, in Moroccan society, there is a perceptible substantial “french” and a slight relation to wine. People here are leisurely, trying to enjoy every moment, create the same atmosphere in their premises, nurturing their own cultural “micro world”.

In some dars, instead of a small courtyard and farmstead rooms around the perimeter, residential buildings are now being erected under one wall, another has a restaurant and an economic administrative block, devoting a large place to a garden-oasis (something in the manner of Ukrainian eco-groups) behind which there are livestock farms and auxiliary facilities. For example,

you can relax in Rashidia. In addition to coffee, tea and alcohol, the guests are offered traditional berber chanting in folk costumes accompanied by musical instruments resembling spectacular performances of water-carriers and snake charmers in Rabat and Tangier.

Important toilets of Moroccan comfort in riads are also the lavatories and hygiene rooms. Most often, a semicircular vault is erected above the shower, thereby bringing the place for ablutions to a place under the tent or dome. All these elements are obviously intended to create the impression of a large “washing ceremony” when everyday procedures turn into acts of purification of the soul and body, which are extremely important for the Muslim tradition. Separately, the bathrooms pay a lot of attention to high ceilings, as well as in general in the rooms of the riads, if only in the summer in the heat a person could enjoy the light coolness and internal microclimate of the house.

Beautiful additions to showers and toilets are stylized elements of the frame – mirrors in elegant frames, often with additional shutters, thickly painted in colors; holders for paper, towels, stands for toothbrushes and soap, the actual shape of the sinks, which are often used metal under brass, and form together with other elements of the environment a single organic whole.

The openwork lattices on the windows complement the image of the luxurious gray dragon, the rhythmic geometric pattern of which echoes the plastic elements of the most refined knocking, that is used even in the frame of open verandahs (supra-crown terraces) where food is often taken. In particular, breakfasts. Considering that the number of rooms in medium-sized riads varies from 6 to 10, a roll of inner windows decorated with fastidious configurations of shutters, curved lines of the most curved cutout (most often of a horseshoe-shaped) upper edges of window openings, and amazing beauty of forged grilles, creates, in addition to flickering light, patterns of shadows and colors of stained glass inserts of chandeliers and door and window openings. All these components together will not leave indifferent a single visitor, whose rest in a quiet, closed from the outside noise of the world, full of pleasing things, colors and sounds, will be the best memory of the country of Morocco.

The difference between a Moroccan-style guest house and a European one is obvious. After all, in our latitudes, usual hostels are accustomed to call guesthouses, where they can live indoors up to 50 m – up to 10 persons in one space. Even in the countries of the Caucasus and Turkey, where guesthouses are often arranged in old estates with high roofs and “intimate” races for 2–3

families, there is a completely different idea of the provision of hotel services. In Morocco, the same 20–40 (50) meters is designed to rest two people. At what the cost of such an individual residence starts from 10–15 euros per person (since breakfast, 90% – own bathroom and Wi-Fi).

Conclusion. Nowadays riads are becoming the hallmark of Morocco, in which peace and quiet envelop in moments of finding the soul on itself with the beautiful and with God. Every traditional thing in such interior becomes a bridge between the past and the future, notifying the present to admire the perfect manifestations of forms, textures, textures and ornamental patterns found by skilled craftsmen, artists and artisans who put the heat of their hands in every perfect work intended for utilitarian use or just for beauty, aesthetic catharsis.

Considering that even now a significant part of ancient riads belongs to well-known and well-to-do families, a significant proportion of such guest-houses are located in medina with irregular streets, the distance between the walls of which, sometimes, is only 80 cm – 1m in height, and narrows upwards. The refined canons of luxury of the Maghreb countries are connected with their mental vectors to the Arab, Turkish, Iranian worlds on the one hand, and the Christian (Portugal, Spain, France) – on the other.

At the same time, samples of berber embroidery made in large cities are distinguished by the traditional patterns and the perfect craftsmanship of their authors. This also applies to the manufacture of leather slippers with colored embroidery (an analogue of the Transcarpathian numeral), as well as ceramic dishes. The indicated elements in riads are used less frequently than bright woven textiles for sofas, as well as lint-free, nap and nodular kilims. At the same time, in the suites, gilding can be added to the traditional stucco molding, inlaid marble floors, tables, even lavatories and gallery walkways and stairs are often decorated with furniture, and decorated with fastidious slats with golden arabesque patterns, creating an atmosphere of solemnity.

An integral part of the riad is inlaid and painted pieces of furniture such as sideboards, 6-sided tables and benches with a complex post-carving of legs and sidewalls, additionally also decorated with intricate painting. Sometimes the latter consist of legs with transform crossbars, and when they are opened, a wide metal dish with an embossed pattern like a Caucasian lyagan is superimposed. The ensemble of stained glass windows in wooden rims of windows (such as Azerbaijani “shebeke”) sometimes ends with wooden carvings of the “Shushabandi type”, common in Georgia and Armenia.

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Olqa Şkolnaya (Ukrayna)

Mərakeş riyadları Ukraynada müasir turizmin inkişafı kontekstində

Məqalə Mərakeşdə müasir qonaq evlərinin, o cümlədən daxili həyətə malik evtikmə ənənəsi ilə əlaqədar olan malikanə tipli evlərin – riyadların, maysonların, darların təhlilinə həsr edilmişdir. Hələ XVIII əsrdə böyük yollar boyunca karvansaraların çox geniş yayıldığı Ukraynada qonaqpərustliyin inkişafını nəzərə alaraq Məğribin ayrı-ayrı ölkələrinin hazırda bərpa edilən və otel, restoran, spa-salon və s. kimi qurulan ənənəvi formalı tikililərinin dövrüyyəyə

cəlb edilməsi sahəsindəki təcrübəsindən yararlanmaq lazımdır. Bununla əlaqədar olaraq xarici təcrübə Ukrayna turizmi üçün əhəmiyyət kəsb edir, belə ki, o, dizaynerlərin müasir istehlakçıya təkliflərini Şimali Afrika etnoşlubiyatında genişləndirir. Müvafiq surətdə - tədqiqatın məqsədi bizim yerlər üçün kifayət qədər ekzotik olan riyad formalarının nəzərdən keçirilməsidir ki, bu da qədim bərbər (və ərəb) daimi ənənələrinin və şəraitinin sintezini nəzərdə tutur.

Açar sözlər: riyad, interyer, Mərakeş, bərbərlər (mavrlar), tuareqlər.

Ольга Школьная (Украина)

**Марокканские риады в контексте развития
современного туризма Украины**

Статья посвящена исследованию современных гостевых домов в Марокко. В частности, риадов, майсонов, даров, – зданий усадебного типа, связанных с традицией домостроений с внутренним двориком. Учитывая развитие индустрии гостеприимности в Украине, в которой еще в XVIII столетии были чрезвычайно распространенным явлением караван-сарай вдоль больших путей, следует привлечь опыт отдельных стран Магриба относительно возрождения традиционных форм сооружений, которые ныне реставрируются, восстанавливаются и обустриваются под отели, рестораны, спа-салоны и т.п.. В связи с этим иностранный опыт ценный для украинского туризма, ведь он расширяет предложения дизайнеров современному потребителю в североафриканской этностилистике. Соответственно, цель исследования – рассмотреть довольно экзотические для наших земель формы риадов, которые имеют давние берберские (и арабские) постоянные традиции сведения и обустройства.

Ключевые слова: риад, интерьер, Марокко, берберы (мавры), туареги.

FIGURES:

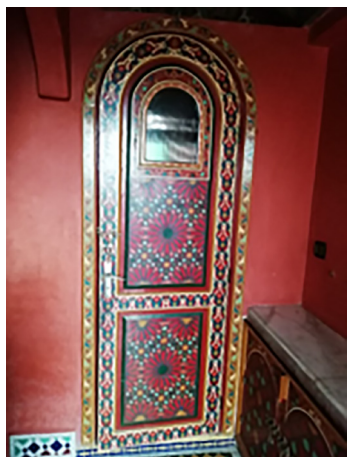


Figure 1. Elements of internal furniture of the mayson «Razoli Sidi Fatekh» in Medina of Rabat.



Figure 2. Elements of internal furniture of the mayson «Razoli Sidi Fatekh» in Medina of Rabat



Figure 3. Elements of internal furniture of the Dar «Dar Rita» in Medina of Marrakech.



Figure 4. Elements of internal furniture of the Dar «Dar Rita» in Medina of Marrakech.

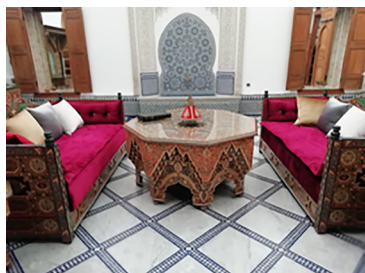


Figure 4. Elements of internal furniture of the Dar «Dar Rita» in Medina of Marrakech.



Figure 6. Elements of internal furniture of the riad «Riad Boustan» in Fes.

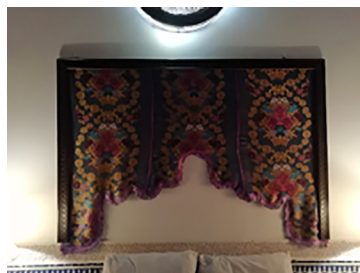


Figure 7. Elements of internal furniture of the riad «Riad Boustan» in Fes.